1: Gifford E-4,5 (1920-1921) 1929 OU9 Tonga OU9

There is a mound at Siesia, Nukunukumotu Island, known to be the place of burial of the umbilical cord of a woman of rank, named Mafitoutai.

Nothing was learned of any special attitude towards twins (*mahanga*), except that they were thought desirable.

An attempt is made to flatten the nose of the infant by pressure frequently applied with the fingers. Large calves and small ankles, which are regarded as a mark of beauty, are sought to be developed by frequent massaging of the flesh of the child from the ankle upward and from the knee downward.

GIRLS' PUBERTY OBSERVANCES

A lock of hair over one temple (called *fangafanga*) was worn by young girls until virginity was lost. Thereafter the hair was cut short (shaved, one informant said) from the forehead straight back to the neck. This was done as soon as the loss of virginity became known, and whether the loss was due to marriage or illicit relations. The daughter of a great chief might wear all her hair of her head at full length until her marriage, but not thereafter. The term *fakahaalavaka* was used to designate the particular style in which a chiefly girl of the Haa Havea wore her hair as a sign of virginity. Baker (2) uses this term as the designation of long hair worn as a sign of virginity by any girl.

Chiefly families still observe the ancient ceremonies connected with the incipiency of womanhood. These observances were formerly general. When the first period of a daughter of a great chief arrives, her mother is notified and then her father informed. The mother will say to him: "Our daughter has commenced to menstruate today." The girl is then forbidden to bathe during this first period, because of the belief that it would stop the flow. She is painted all over with turmeric by her mother on the first day and then put to bed, as though she were sick, to remain for the rest of the period. While she is lying in bed a big feast is held, given by her father, but supervised by the father's sister. Gifts are distributed by the mother. When the flow ceases, the girl bathes. She is accompanied by an old female attendant. She and the old woman chew *tuitui* (candlenut), *langakali* flowers, *nukonuka* flowers, and *pako* grass root, or other sweet-smelling plants. These masticated plants are rubbed over the body before bathing and the candlenut is used as soap.

No deity had charge of the girl during her period. Girls were not married before first menstruation.

The first period of the daughter of the Tui Tonga was marked by the following observances. The girl was painted with turmeric, she was forbidden to bathe, and she slept on and under black tapa to hide the blood

3: Mariner F-5 (1806-1810) 1818
OU9 Tonga OU9

the same after lying in, on which occasions women always assist, to the perfect exclusion of the other sex: respecting the circumstances of parturition, and the separation of the child, these things are kept a profound secret from the men *. The men also occasionally use this mixture of turmeric and oil in time of war, when the weather is wet, to prevent them from feeling chilly, for at that time they have scarcely any dress: Mr. Mariner on similar occasions has anointed himself all over with it, and found it to have the desired effect.

* Difficult parturition, as may be supposed, is very rare. Jeremiah Higgins informs me, that he once saw a woman, who rendered wild, and as it were frantic with her sufferings, ran out of the house, her attendants not being able to restrain her, and wandered about the plantation, sometimes stooping down—at other times running as if to escape from the perils that threatened her: her attendants did not attempt to render her any personal assistance; they merely prayed aloud to the gods to send her a speedy and safe delivery; and when she was worn out with fatigue, they carried her into the house. She was three days in labour.

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

7. The good will of her husband's sisters is of importance to a woman: for example, one of the causes assigned for difficult labor is the ill will of the husband's sisters.

8. The literal translation of *taahine* is girl, maiden. This is a respectful term, used of chiefly women, irrespective of marriage or age. In the same way *tama, tamasii* (lad, boy) is applied to men who are chiefs.

9. This line is difficult. It is perhaps a proper name applied to the sleeping wife. Utukaunaga is evidently a place name and translated it indicates the place where the man lies, and where his body, anointed with sweet oil, has been so foully used.

10. The expression *ia te'e tama*, was thus written by the writer, who took the story down. *Te'e* in this position is unknown to me; possibly it is *te*, the rare article. It is provisionally translated "my."

11. Onemalama is the compound or area within which the compound of Lolomatokelau was situated. Haatafu, a wider name, is the village or area embracing Onemalama and other places. This is a very common feature of present-day nomenclature but possibly it was not so common earlier. This story does not appear to be recent and it is possible "in Haatafu" is added by the modern narrator to assist identification. It is said that the gathering of Tongans into comparatively large villages is a recent innovation, originating perhaps in war, and encouraged by the needs of present-day education and religion.

Pages 23-25. Sinilau and Hina, daughter of Puko

1. The expression "branching ivory" (*lei-mangamanga*) seems to be quite unknown to present-day Tongans, but probably indicates the female pudenda. "*Lei mangamanga* is probably connected with the *rei* of Atu" (13, no. 3). Best (3) writes of "the curious stone artifact of Atiu fashioned to resemble and represent the female organ."

Pages 25-26. Hina, Sinilau, and the jealous demon wife

1. The idiom for a pregnant woman's longing for a special food is rather striking. She is said to be pregnant, or to have conceived, to the food. In this instance: Hina *oku tuitwia ki he atu.*

2. *Ko Vaihi e*, literally, "That is Hawaii" (17, No. 358).

3. Fatailangalanga, climbing fatai (*Cassytha filiformis ?*). *Fuhifamalama*, cluster of gleaming hala.

4. Kapala is perhaps the island of Kambara, Fiji; but several places, not islands, are also called Kapala (21).

Pages 34-37. Hina and Nukuokakala

1. Doubtless the dialect of Niua Foou, as spoken today, has been modified by the language of the main part of Tonga.

2. The steep rocky shores of Niua Foou afford little accommodation for boats. The natives support themselves in swimming with a long, light pole under the arm.

3. Firing a gun, the modern narrator's version of what was presumably the beating the drum.

4. *Mali*, that is, English "marry" (or French, *mari*), both used as noun, of either husband or wife, and as a verb.

Pages 39-41. Kulakehahau and Tongamauluau

1. The heroine's name is spelled "Tonga-maulu'au," and "Tonga-mauluau." The hero's name is spelled both "Kulakehahau" and "Kulakihahau."

2. The probable translation of Keuiafanafana is "Overcome by a whisper."

3. The respectful word for speech, *folofola*, is used properly enough by the maiden to her lover; *taatao*, an equally respectful term for blood seems less proper when used by the girl of herself. No one, not even the greatest chief, uses respectful terms of himself. Probably the exigencies of rhyme have forced the word upon the narrator.

4. In my copy of text, *kamosia* stands *kanosia*, a word which I do not know. I conjecture that *kamosia*, meaning signed to, beckoned, persuaded, is correct.

5. This is either the name of the man's compound, or simply a common noun meaning gathering place of companions.

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

539 *Drocama* (possibly the leaf and streamer girdle, *siŋi*), or whether it is *sii* (as written), the common, usually untranslatable, word of affection.

3. Fetoa and Toloke are evidently localities represented by the suitors.

[103] 4. The champion of Veifefe is Vaenuku, from Eua. Veifefe is the name of a tiny stream in Eua. The word is also written Veefefe.

Page 51. The transformation of Vaenuku's brother

[538] 1. This is the usual ceremonious and apologetic way of commencing speech; *uta* (shore) means the dwellers in the land; *kau*, the comers to the festival at which the poem is recited.

Page 52. Auka and Talataiva

[538] 1. There is a well-known proverb, *Ko ho'o foui ne fai*, "Your *foui* did it," equivalent to "It is your own fault."

[302] [585] [837] 2. This needless betrayal of an illicit amour seems strange, but with it may be compared the painting of brides with turmeric during the marriage ceremony. I have heard, though without much confirmation, that husbands sometimes safeguarded the fidelity of their wives during their absence by painting their bellies with turmeric. Obliteration of the design was evidence of unfaithfulness. Is there, behind all this, a blood ritual connected with sexual intercourse?

[538] 3. There is a well-known proverb, *tuapaki Auka* (relying on Auka) which indicates misplaced confidence (17, no. 552).

Page 58. How the vete was taken to Hihifo

[825] [776] 1. Haitau is called also Mufutaaetau (8, p. 228).

Page 59. Flea and nit go fishing

539 825 The *matakelekele* is said to be a very strange-looking fish. For Samoa, Krämer gives *mataeleele* as *filoa* before it is fully grown (26, vol. 2, pp. 417, 419). There are indications that the *matakelekele* was once worshipped, a very intelligent informant saying that he heard a man say that sacrifices were taken to it.

[103] [551] 2. Haapepe and Haatafu are names of localities in Tonga. The not infrequent occurrence in names of *pepe* (butterfly) suggests that there may have been once a butterfly clan.

Pages 59-61. The club-footed children

539 [192] [182] [192] [197] 1. In the course of the story three words used of supernatural beings are used of the demon: *nifoloa*, *faahikeha*, and *tevolo*.

2. It would seem that the success of an incantation, or invocation, was achieved by preceding it by the word *tuputupu-le-fanua*. The form of the word is Samoan rather than Tongan, but it apparently is not known in Samoa, as it is not in Pratt's Dictionary. Tregear (34) defines Tuputupuwhenua as "a celebrated divine or semi-divine personage mentioned in Polynesian traditions. He is also called Tumutumuwhenua." Thus the incantation may have been originally an appeal to the being mentioned by Tregear.

[177] [845] [732] 3. The rock wall can hardly be an original feature in a Tongan story. This feature may be borrowed, or introduced lately, or the story itself may be a borrowed one into which some Tongan ideas are introduced. The mother's shame at the deformity of her children is characteristic. Tongans are more sensitive to physical blemishes than are Europeans.

Page 61. Tafakula and the origin of the papaya

[773] [824] 1. The sandalwood (*ahi*) of a ruddy brown color, is said to be especially associated with this goddess (8, p. 237).

Page 61. The Samoan and the Tongan exchange gifts

[196] [115] 1. The depreciatory effect of the reduplication of *niu* (*nuu*) can perhaps be best rendered by the use of "near" in the sense in which it has become familiar as applied to beer. I heard this story told by Professor A. R. Brown, now of Sydney University.

13: Beaglehole & Beaglehole E-5 (1938-1939) 1941
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resign himself to eating alone all the days of his life.[25] His left-over food is always given to animals—it may never be eaten by another human. He may never cook for his wife or children. His food is always prepared for him.

Death of Children

An infant who dies at birth or is stillborn may be named, or not, according to the wish of the parents. It is buried in the village cemetery, by the parents themselves, without benefit of the undertaker's skill. A child is hardly important enough to merit calling in the undertaker. The difference in pattern between the death ceremonial for the adult as just described, and that for a young child is well brought out by the following notes on the death of an eight months old infant.

This infant, Kuli by name, suffered from a fever for five days then died suddenly at noon, in his mother's mother's house. Present at the death were the mother, the mother's mother, and the mother's mother's sister, the latter two being very old women, partially blind and crippled. An unrelated woman passerby heard the first death wail from the mother. She went inside the house and found the dead baby cupped on the weeping mother's lap. The woman closed the baby's eyes and left. Outside the house sat the infant's father. A three-year-old sister of the infant is sent crying from the house to join her father. The mother soon leaves the house of death to go to her own house to fetch the laying-out mats and bark cloth. The mother's brother's daughter arrives and commences to clean and sweep the death-house. The half-senile mother's mother begins to talk to arriving mourners who have difficulty in suppressing laughter at the

[25] Formerly, according to Gifford (*Tongan Society*, pp. 196-198), a commoner was most likely to be buried by a relative. "Nowadays even commoners are buried by the *haatufunga*." Gifford also notes that after a burial, an undertaker could not feed himself for five, ten, or fifteen days, the period of *tapu* depending upon the rank of the deceased. Information in the text above that the Pangai undertaker eats by himself for two or three days, probably represents a modern variation on the more complete *tapu* of not eating with the hands. Information that the highest-class undertakers eat by themselves all the days of their lives probably represents village belief only. There is no mention of this extreme *tapu* in the pages of Gifford.